

GUNS N' ROSES

"THE SPAGHETTI INCIDENT?"

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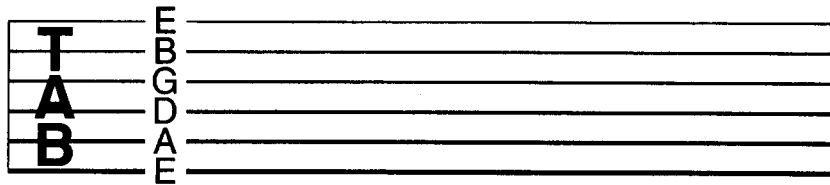
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Guide to Notation & Tablature

The tablature stave comprises six lines, each representing a string on the guitar as illustrated.



A number on any of the lines indicates, therefore, the string and fret on which a note should be played.

4th String	3rd String	3rd String	3rd String	1st String	OPEN	} Chord of A minor
7th Fret	7th Fret	5th Fret	OPEN	2nd String	1st Fret	
5th String				3rd String	2nd Fret	
OPEN				4th String	2nd Fret	
				5th String	OPEN	

A useful hint to help you read tablature is to cut out small squares of self-adhesive paper and stick them on the upper edge of the guitar neck adjacent to each of the frets, numbering them accordingly. Be careful to use paper that will not damage the finish on your guitar.

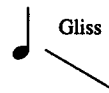
Finger Vibrato



Tremolo Arm Vibrato



Glissando



Strike the note, then slide the finger up or down the fretboard as indicated.

Tremolo Strumming



This sign indicates fast up and down stroke strumming.

8va

This sign indicates that the notes are to be played an octave higher than written.

loco

This instruction cancels the above.



This note-head indicates the string is to be totally muted to produce a percussive effect.

HALF TONE BEND

Play the note G then bend the string so that the pitch rises by a half tone (semi-tone).

FULL TONE BEND

DECORATIVE BEND

PRE-BEND

Bend the string as indicated, strike the string and release.

BEND & RELEASE

Strike the string, bend it as indicated, then release the bend whilst it is still sounding.

BEND & RESTRIKE

Strike the string, bend or gliss as indicated, then restrike the string where the symbol occurs.

UNISON BEND

Strike both strings simultaneously then immediately bend the lower string as indicated.

STAGGERED UNISON BEND

Strike the lower string and bend as indicated; whilst it is still sounding strike the higher string.

HAMMER-ON

Hammer a finger down on the next note without striking the string again.

PULL-OFF

Pull your finger off the string with a plucking motion to sound the next note without striking the string again.

RAKE-UP

Strum the notes upwards in the manner of an arpeggio.

RAKE-DOWN

Strum the notes downwards in the manner of an arpeggio.

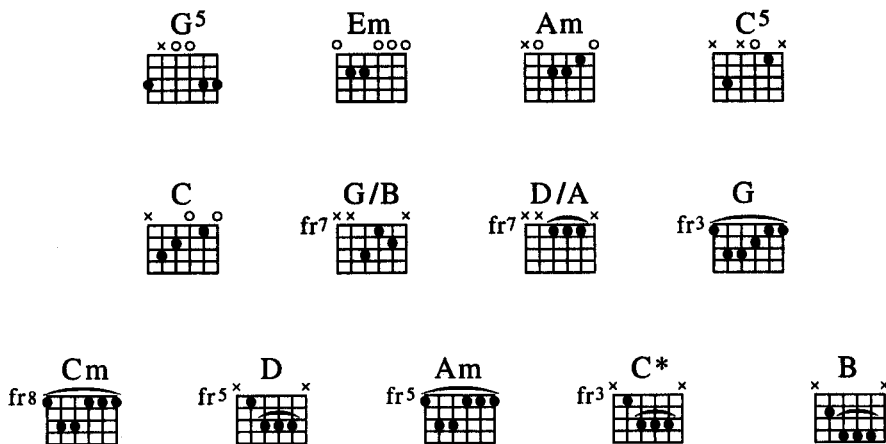
HARMONICS

Strike the string whilst touching it lightly at the fret position shown. Artificial Harmonics, (A.H.), will be described in context.

GUNS N' ROSES
"The Spaghetti Incident?"

Since I Don't Have You

Words by James Beaumont, Janet Vogel & Joseph Verscharen.
 Music by Walter Lester, John Taylor, Lennie Martin & Joseph Rock.



Freely (G) (C6) (D)

Bend Bend H P P Gliss Gliss Gliss

Guitar 1

Tune guitars down a semitone Full 1/2 H P P Gliss Gliss Gliss

TAB 12 13 10 8 10 11-10-8 8-7 12

(G) (C6) (D)

Bend Bend Bend H P P Gliss Gliss Gliss

Full Full 1/2 H P P Gliss Gliss Gliss

TAB 13 13 10 8 10 11-10-8 8-7 12

G⁵ Em G⁵ C

TAB

Am D

TAB

🎸 **B** Verse:

G Cm D

Guitar 1

1. I _____ don't have _____ plans and schemes, _____ and

See Block Lyrics for Verses 2&3

(Guitar 1 on 🎸)

Guitar 2 (acoustic)

TAB

G Cm D

I _____ don't _____ have _____ hopes and dreams. _____

TAB

3 3 5 3 5 4 3 4 5 8 8 7 8 8 7 7 9 7

3 8

H H Gliss

G Cm

I, _____ I, _____ I, _____ don't _____ have _____ an - y - thing,

TAB

4 3 3 5 3 3 4 5 5 10 10 8 8 8 8 8 8 8

3 5 5 5 10 10 10 10 10 8 8

Am To Coda ⊕ D C* B

since I _____ don't _____ have _____ you. _____ 2. And

TAB

0 2 2 0 1 0 2 2 0 1 0 3 0 0 0 3 2 0

2.

C

G⁵

Am

Guitar 2 continues sim.

you. _____ And I guess _____ I _____ ne - ver will _____ a -

The first system of music features a vocal line with lyrics "you. _____ And I guess _____ I _____ ne - ver will _____ a -". The guitar accompaniment consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature. The guitar tablature below shows fret numbers for both hands, with triplets and hammer-ons (H) indicated.

G

Am

gain. _____ When you walked out on me, _____

The second system of music features a vocal line with lyrics "gain. _____ When you walked out on me, _____". The guitar accompaniment continues with the same key signature and time signature. The guitar tablature shows fret numbers and includes hammer-ons (H) and triplets.

G⁵

Am

D

In walked old mis - er - y, _____ And she's _____ been _____ here since then. _____

The third system of music features a vocal line with lyrics "In walked old mis - er - y, _____ And she's _____ been _____ here since then. _____". The guitar accompaniment continues with the same key signature and time signature. The guitar tablature shows fret numbers and includes hammer-ons (H) and triplets.

G Cm G/B D/A

Bend

Bend

P

Gliss

Gliss

Gliss

Guitar 1
(Guitar 2 continues sim.)

Full

1/2

P

Gliss

Gliss

Gliss

TAB

13 10 8 10 8 10 8 7 12

G Cm G/B D/A

Bend

Bend

H

P

P

Gliss

Gliss

Full

1/2

1/2

H

P

P

Gliss

Gliss

TAB

13 10 8 10 11 10 8 8 7

G Cm

Pre

Bend

H

P

Gliss

Gliss

loco

Bend

P

Gliss

Gliss

1/2

H

P

Gliss

Gliss

1/2

1/2

P

Gliss

Gliss

TAB

14 14 12 14 12 10 10 8 10 8 8 11

Am D

Bend

Gliss

Bend

P

Full

Gliss

Full

P

D.%. al Coda
(no repeat)

TAB

9 9 11 10 11 11 11 9 9 9 9 9 7 9 7

New Rose

Words & Music by Brian James.

♩ = 176

Drum intro:

Spoken: Is she really going out with him?

% D B E A D B E A *Repeat 3 times*

Guitar 2

Guitars tuned down a semitone

Guitar 1 doubles guitar 2 part

A F#5 G#5 E5 E6 E5 E6 E5 E6 F#5 G#5 E5 *Repeat 3 times*

Spoken: Hey!

Guitar 1

TAB

7	11	11	11	13	9	11	9	9	9	9	9	11	11	11	13	9
7	11	11	11	13	9	9	9	9	9	9	9	11	11	11	13	9
5						7	7	7	7	7	7	9	9	9	11	7

E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ D⁵ C⁵

T
A
B

9 11 9 9 9 11 9 9 9 11 9 9 9 7 5 3

A (C⁵) B⁵ B^{b5} A⁵

1&3. I got a feel - ing in - side of me. It's kind - a strange, like a
See Block Lyric for Verse 2

T
A
B

5 5 5 5 5 5 5 5 5 5 4 3 2 2 2 2 2 2 2 2

3 3 3 3 3 3 3 3 3 3 2 1 0 0 0 0 0 0 0 0

B^{b5} B⁵ C⁵ B⁵ B^{b5} A⁵

storm - y sea, I don't know why, don't know why,---

T
A
B

2 2 2 2 3 4 5 5 5 5 5 5 5 5 5 5 4 3 2 0 0 0 0 1 2 3 3 3 3 3 3 3 3 3 3 3 3 2 1 0

F#5 G#5 E5 **B** E6 E5 E6 E5

These kind of things got - ta be. I got a new rose, I

TAB

2	2	2	2	2	2	2	2	2	11	11	13	9	9	11	9	9	9	11	9
0	0	0	0	0	0	0	0	0	9	9	11	7	7	7	7	7	7	7	7

E6 F#5 G#5 E5 E6 E5 E6 E5 E6 F#5 G#5 E5

got her good. Yes, I knew that I al - ways would.

TAB

9	11	9	11	11	13	9	9	11	9	9	9	11	9	9	9	11	11	11	13	9
7	7	7	9	9	11	7	7	7	7	7	7	7	7	7	7	7	9	9	11	7

To Coda ☼

E6 E5 E6 E5 E6 F#5 G#5 E5 E6 E5 E6 E5

I can't stop to mess a - round. I got a brand new rose

TAB

9	11	9	9	9	11	9	9	9	11	11	11	13	9	9	11	9	9	9	11	9
7	7	7	7	7	7	7	7	7	7	9	9	11	7	7	7	7	7	7	7	7

1. E⁶ E⁵ A[Ⓢ] C⁵ Open | 2. E⁶ F^{#5} G^{#5} E⁵ D^{#5} E⁵

in town. in town.

Gliss

Gliss

TAB

9	9	11	9	9	9	5	9	9	11	11	13	9	9	9	9	9
7	7	7	7	7	7	0	3	7	7	7	9	9	11	7	7	7

D^{#5} E⁵ F^{#5} G^{#5} E⁵ D^{#5} E⁵ D^{#5} E⁵ F^{#5} G^{#5} A⁵

Gliss

Gliss

Gliss

Gliss

Gliss

Gliss

TAB

8	9	9	9	11	11	13	9	9	9	9	8	9	9	9	11	11	13	7
6	7	7	7	9	9	11	7	7	7	7	6	7	7	7	6	7	7	5

C B⁵ C^{#5}

Guitar 2

I ne - ver thought this could hap - pen to me.

Guitar 1

Uni Uni Bend Bend

ff

Full Full Full Full

TAB

9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7

A⁵ B⁵ C^{#5}

Oh so strange, why should it be.

Bend Uni Gliss Bend

Full Full Gliss Full

TAB 9 11 9 9 9 9 11 12

A⁵ B⁵

I don't de - serve some -

Bend Bend Bend Bend Bend Bend Gliss

Full Full Full Full Full 2 Gliss

TAB 12 12 12 9 12 9 12 9 12

C^{#5} A⁵ B⁵

- bo - dy this sane. I have - n't met her, may -

Bend P Bend H Gliss

Full P 1/2 H Gliss

TAB 14 12 14 12 14 13 12 14 14 14

C#5

- be'll be too late.

Bend P *8va* Bend Gliss

Full P Full Full Full Full Gliss

T
A
B

14 12 14 14 12 14

Repeat 3 times

Coda ⊕

E6 F#5 G#5 E5 D#5 E5 D#5 E5 F#5 G#5 E5

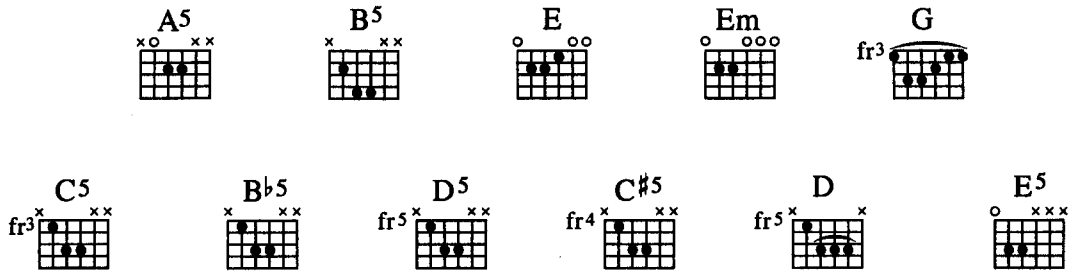
in town.

D#5 E5 D#5 E5 F#5 G#5 E5 E5

Verse 2:
 See the sun, see the sunny skies
 Don't get too close, it'll burn your eyes
 Don't you run away that way
 Come back another day.

Down On The Farm

Words & Music by Charles Harper, Alvin Gibbs & Nicholas Garrett.



$\text{♩} = 154$

Bass cue *sim.*

Guitars tuned down a semitone

Guitar 1 *P.M.

TAB

2 2 2 2 / / 0 0

*Palm mute

A

A5 B5 E5 Em E A5 B5 E5

P.M. P.M. P.M. P.M. P.M. P.M.

TAB

2 0 4 2 0 2 0 1 2 2 0 4 2 2

Guitar 2 $\textcircled{6}$ E Open A⁵ $\textcircled{6}$ E Open B⁵ $\textcircled{6}$ E Open E⁵ Em E

Musical notation for the first system. The treble clef staff shows notes with stems and beams, including a yamaha symbol. The guitar TAB staff shows fret numbers: 0, 1, 2, 0, 0, 2, 0, 4, 2, 0, 2, 0, 2, 0, 0, 2, 1, 2, 0, 0.

A⁵ $\textcircled{6}$ E Open B⁵ $\textcircled{6}$ E Open E⁵ **B** E⁵ A⁵ G

Musical notation for the second system. The treble clef staff shows notes with stems and beams. The guitar TAB staff shows fret numbers: 2, 0, 0, 4, 2, 0, 2, 2, 0, 0, 2, 2, 0, 0, 2, 4, 5, 5, 3.

C⁵ B^{b5} C⁵ D⁵ D

Musical notation for the third system. The treble clef staff shows notes with stems and beams. The guitar TAB staff shows fret numbers: 4, 5, 3, 5, 5, 3, 3, 3, 3, 3, 1, 2, 5, 3, 0, 7, 7, 7, 7, 0.

E⁵ A⁵ G C⁵ B^{b5}

Musical notation for the fourth system. The treble clef staff shows notes with stems and beams. The guitar TAB staff shows fret numbers: 2, 2, 0, 0, 2, 0, 4, 3, 4, 5, 5, 3, 3, 3, 3, 3, 3, 3, 3, 3, 2.

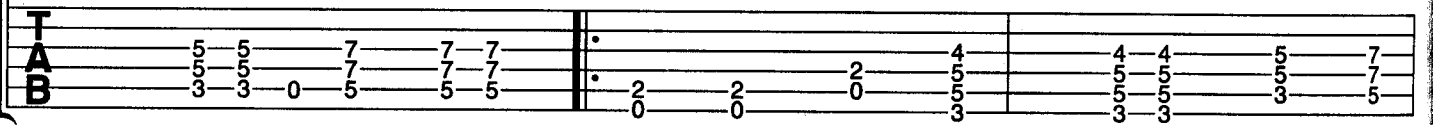
☞ **C** Verse:

C⁵ D⁵ E⁵ A⁵ G C⁵ D⁵



All I need is some in - spi - ra - tion be - fore I

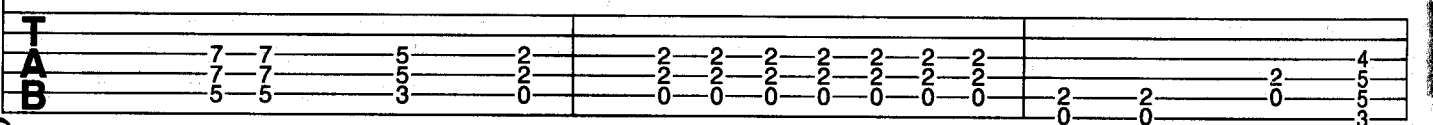
See Block Lyrics for Verse 2,5&6



C⁵ A⁵ E⁵ A⁵ G



do some - bo - dy some harm. I feel just like a vege -

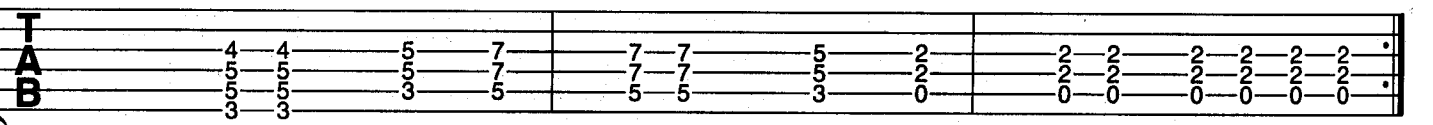


C⁵ D⁵ C⁵ A⁵

1,3.



ta - ble down here on the farm. 2. No -



2,4.

To Coda ⊕ Inst. as B

Verses 3&4

7. I can't (To Coda)

See Block Lyrics

D Guitar 2 B⁵ [Ⓢ]A Open B⁵ [Ⓢ]A Open B⁵ [Ⓢ]A Open B⁵ B^{b5} A⁵ G D⁵

Rhythm figure 1

Guitar 1 Bend Bend Bend Pre Bend

Lead figure 1

ff Full Full Full Full Full

Rhythm figure 1 ends

B⁵ With Rhythm figure 1 B⁵ B^{b5} A⁵ G

Bend Bend Bend Pre Pre

Full Full Full Full Full

E B⁵ With Rhythm figure 1 (2 times) and Lead figure 1 B⁵ B^{b5} A⁵ G D⁵

Harmony guitar part

Lead figure 1 ends

Full Full Full Full Full

--- 7 loco

B⁵ Bend Bend Bend B⁵ B^{b5} A⁵ Pre Pre D

Full Full Full Full Full

TAB 10 10 10 10 10 10 10 10 7

E⁵ A⁵ G C⁵ B^{b5} B⁵ C⁵ A⁵ D⁵ D

Open

TAB 9

D.%. at Coda with repeat

E⁵ A⁵ G C⁵ B^{b5} B⁵ C⁵ A⁵ D⁵ D

Open

TAB

⊕ Coda E⁵ G⁵ C⁵ C^{#5} D⁵ C⁵ A⁵ E⁵

fall in love with a wheat field, I can't fall in love with a barn. Well

E⁵ G⁵ C⁵ C^{#5} D⁵ C⁵ A⁵ E⁵

ev - 'ry - thing smells like horse shit, down here on the farm.

E⁵ A⁵ G C⁵ C^{#5} D⁵ C⁵ A⁵ E⁵ A⁵ G

C⁵ C^{#5} D⁵ D⁵ C^{#5} D⁵ C^{#5}

D⁵ C^{#5} D⁵ C^{#5} D⁵ C^{#5} D⁵ C^{#5} D⁵ C^{#5} D⁵ E

Verse 2:

Nobody comes to see me
 Nobody here to turn me on
 I ain't even got a lover
 Down here on the farm.

Verse 3:

They told me to get healthy
 They told me to get some sun,
 But boredom eats me like cancer
 Down here on the farm.

Verse 4:

Drinkin' lemonade shandy
 Ain't nobody here to do me harm
 But I'm like a fish out of water
 Down here on the farm.

Verse 5 (♫):

I wrote a thousand letters
 Till my fingers all gone numb
 But I never see no postman,
 Down here on the farm.

Verse 6:

I call my baby on the telephone, I say
 Come down and have some fun
 But she knows what the score is
 Down here on the farm.

Verse 7: ♪ Coda

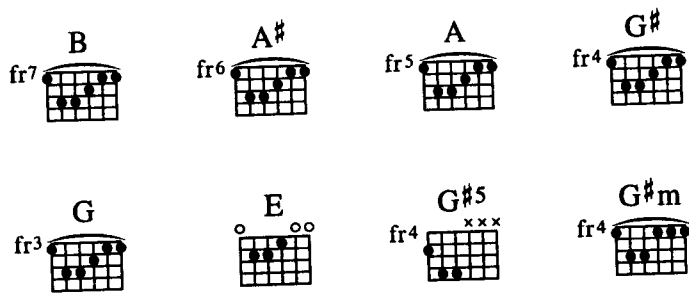
I can't fall in love with a wheatfield
 I can't fall in love with a barn
 Well everything smells like horseshit
 Down here on the farm.

Verse 8:

Blue skies and swimming pools
 Add so much charm
 But I'd rather be back in Soho
 Than down here on the farm.

Human Being

Words & Music by Johnny Thunders & David Johansen.



♩ = 160

Guitar 2 B A# B A G# A G E

(Spoken) One, two, three, four.

Guitar 1

Gliss

Tune guitars down a semitone

Palm mute

T
A
B

19-18-17-15-13-11-7-0

A Intro:
B⁵ B⁶ B⁵ B⁶ B⁵ B⁶ B⁵ B⁶

E NC.

(Spoken) One, two, three, four.

N.Harm.

Rhythm figure 1

ppp

-1

With whammy bar

T
A
B

2
2
0

7 7 -1

9-9-11-9-9-9-11-9 9-11-9-9-9-11-0
7-7-7-7-7-7-7-7 7-7-7-7-7-7-0

E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ B⁵ B⁶ B⁵ B⁶ B⁵

Oh, _____ yeah.

T
A
B

9-9-11-9 9-9-11-9 9-11-9 9-9-11-9 9-9-11-9 9-9-11-9

7-7-7-7 7-7-7-7 7-7-7-7 7-7-7-7 7-7-7-7 7-7-7-7

B⁶ B⁵ B⁶ B⁵ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵

Oh, _____ yeah. _____ 1. Well

Rhythm figure 1 ends

T
A
B

9-11-9 9-9-11-9 9-9-11-9 9-9-11-9 9-11-9 9-9-11-9

7-7-7-7 7-7-7-7 7-7-7-7 7-7-7-7 7-7-7-7 7-7-7-7

B Verse:

With Rhythm figure 1

B⁵ etc

E⁵ etc

if you don't like _____ it, go a - head, Find your - self a saint, _____ go a - head now,

See Block Lyrics for Verse 2

B⁵ etc

E⁵ etc

Try to find a boy _____ who's gon - na be what I ain't _____ and what you need is

C Chorus: G#5 G#m

B⁵ etc

Rhythm figure 2

a plas - tic doll with a fresh coat of paint

See Block Lyrics for Chorus 2

Bend

Rhythm figure 2a

Full

TAB

G#5 G#m

who's gon - na sit through the mad - ness

Bend

Bend

Full

Full

TAB

B⁵ etc

Ⓢ E
Open

Ⓢ E
fr 7

al - ways, act so quaint, I said - a. Oh yeah,

Bend

Bend

Pre
↑ Gliss

Full

Full

Full
↑ Gliss

TAB

E⁵ etc

Verses 3&4:

Chorus 3:

Rhythm figure 2 ends

well - a. —

See Block Lyric

See Block Lyric

Rhythm figure 2a ends

8 10

8 10

8 10

TAB

0 0 0
1 1 1
2 2 2

Verse 5:

Chorus 4:

Verses 6&7:

8 10 8

See Block Lyric

See Block Lyric

See Block Lyric

8 10 8

TAB

Chorus 5:

Verse 8:

D

B⁵ etc

Guitar 1 solo

10 8

See Block Lyric

See Block Lyric

Gliss

ff

Gliss

19

TAB

E⁵ etc

B⁵ etc

Picked Harm.

Gliss P Bend*

Gliss P Full*

TAB

0 x 5 5 7 7 5 7 5 7 7

*Downward bend

E⁵ etc

Musical notation for E⁵ etc. The top staff shows a melodic line in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It features eighth and sixteenth notes, some with slurs and accents. Above the staff, there are time signature changes: 1/4 and 1/2. The bottom staff is a guitar tablature with fret numbers (7, 5, 7, 5, 7-7, 5-5, 6-6, 4-4, 6-6-6, 6-6-4, 6) and arrows indicating string direction.

E

G#m With Rhythm figures 2&2a

Musical notation for G#m. The top staff shows a melodic line in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It includes slurs and accents. The bottom staff is a guitar tablature with fret numbers (4, 6-6-6-4-6, 4-4-4-4-4-4-7, 6) and annotations for 'Gliss' and 'Bend'. A 1/2 time signature change is also present.

B⁵ etc

G#m

Musical notation for B⁵ etc and G#m. The top staff shows a melodic line in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It includes slurs, accents, and a 'Pre' annotation. The bottom staff is a guitar tablature with fret numbers (7-6-7-6-7-6, 4-6-6-4-6-4, 7-7-7-7-7) and annotations for 'Bend', 'Full', and 'Pre'.

B⁵ etc

Musical notation for B⁵ etc. The top staff shows a melodic line in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It includes slurs, accents, and annotations for 'Bend', 'Pre', and 'H'. The bottom staff is a guitar tablature with fret numbers (7-7-7-6-5-4-6, 4-6-7-6-4-6, 4-6-4-4) and annotations for 'Full', 'H', and 'Gliss'.

E

Verse 9: 8 Chorus 6: 10

See Block Lyric See Block Lyric

TAB 9 9 9 7 0

⑥ E Open ⑤ E fr 7 E⁵ etc

Verses 10&11: 8 Chorus 7: 8

See Block Lyrics See Block Lyrics

Solo: N.Harm. *ff*

TAB 8 8 12

F B⁵ etc With Rhythm figure 1 E⁵ etc

Bend Gliss P P H

1/2 10 12 10 11 9 8 9 9 9 7 9 12 10 12 10 11 12 10 11

B⁵ etc

Bend Bend Gliss H

Full Full

H Gliss H

TAB 9 11 9 11 11 11 11 10 9 7 9 9 9 7 8 9 7 8 7 7

E⁵ etc

B⁵ etc

Bend Bend Bend Bend Bend Bend Bend

Full Full Full Full 1/2 Full

E⁵ etc

Full P Full -1

B⁵ etc

E⁵ etc

Gliss P H P 3

Gliss P H P

B⁵ etc

P P H P P Full Full 1/4

E⁵ etc

Bend Bend Bend Bend Bend P P P P

1/2 1/2 1/2 1/2 1/2 P P P P

TAB 9 9 9 9 9 7 9 10 7 9 10 7 9 10 7 9

B⁵ etc

P P P P P P P P P P P P P P P

P P P P P P P P P P P P P P P

TAB 10 7 9 10 7 9 10 7 9 10 7 9 10 7 9 10 7 9 10 7 9 10 7 9 10 7 9 10 7 9

E⁵ etc

Gliss Gliss P P P P P

7 Gliss 7 10 7 7 Gliss 12 9 P P P P P

TAB 7 12 7 10 7 7 12 9 10 7 9 10 7 9 10 7 9 10 7 9

B⁵ etc E⁵ etc

Gliss Bend gtr ---

7 Gliss 7 9 7 7 10 7 Full 10 7 7 10 7 7 7 9 7 7 14 15 14 15 14 15 14 15

TAB 7 9 7 7 10 7 10 7 7 10 7 7 7 9 7 7 14 15 14 15 14 15 14 15

Sua (Cont.) ---

P **Bend* *+ vib. sim.*

3

TAB

14-14-14-14-14-16-14-15 14-14-14-14-14-15 14-14-14-14-14-15 14-14-14-14-14-15

+ vib. sim.

**Bend lower string, hold and restrike as indicated*

*E*⁵ etc *B*⁵ etc

Sua (Cont.) ---

+ vib. sim. *+ vib. sim.* *Bend*

3

TAB

+ vib. sim. *+ vib. sim.* *Full*

16-15-14-15-15-15-14-14-14-15-15-15 14-14-14-15-15-15 17-16-14-15-16-14-17

*E*⁵ etc

Sua (Cont.) ---

Bend *Bend* *Bend* *Full* *Full* *Full*

TAB

17-17-17-17-17-17-15-17-16-16-14-14-13-14

*B*⁵ etc *E*⁵ etc

Sua (Cont.) --- *loco*

Bend *Full*

TAB

17-16-0-4-4-4-4-7-7-7-5-5-5

B⁵ etc E⁵ etc

accel.

T
A
B

B⁵ etc

Gliss H Gliss P

T
A
B

E⁵ etc B⁵ etc

Bend Bend Bend Bend Gliss

Full Full Full Full

T
A
B

E⁵ etc B⁵ etc

accel.

T
A
B

Verse 2:

It's your new friend, you're really
 Makin' a scene, and I've seen you
 Bouncing around, from machine to machine
 But you know that

Chorus 2:

They're never really,
 Never really what they seem, and you can count on
 Generate some warmth, then you'll
 See just what I mean, oh baby baby baby yeah.

Verse 3:

Then if I'm acting like a king, don't you know it's 'cause
 I'm a human being, and if I
 Want too many things, don't you know it's 'cause
 I'm a human being.

Verse 4:

And if I've got to dream, don't you know it's 'cause
 I'm a human being, and well if
 It's a bit obscene, don't you know it's 'cause
 I'm a human being.

Chorus 3:

I don't gotta walk around with my head on down
 Just like a human, oh no a human being
 I can hold my head so high
 Just like a human, a real proud human being.

Verse 5:

Won't you give me a little sip why don't you give me a
 Drag a that cigarette, why don't you
 Try to give me something, that I'll
 Never ever forget, but now,

Chorus 4:

Could you blow it all, on a
 Million dollar bet, because you're
 Liable to lose it on a
 Best lovin' you've had yet, oh baby baby oh yeah.

Verse 6:

As Verse 3.

Verse 7:

As Verse 4.

Chorus 5:

As Chorus 3.

Verse 8:

It's like I'm talkin' 'bout the human race
 You're tryin' to cover up a big disgrace
 Baby, yeah yeah yeah
 Come on, come on, come on, come on.

Verse 9:

Well I may think that this whole scene is just a
 Too appalling for me
 Well I may be the type who's just mad about
 Funny little thing that I see, but I can

Chorus 6:

Colour that with history, and make it
 Just what I want it to be, well I'm
 Blowin' my change on the fan magazines, with all the
 Hollywood refugees, oh baby baby oh yeah.

Verse 10:

As Verse 3.

Verse 11:

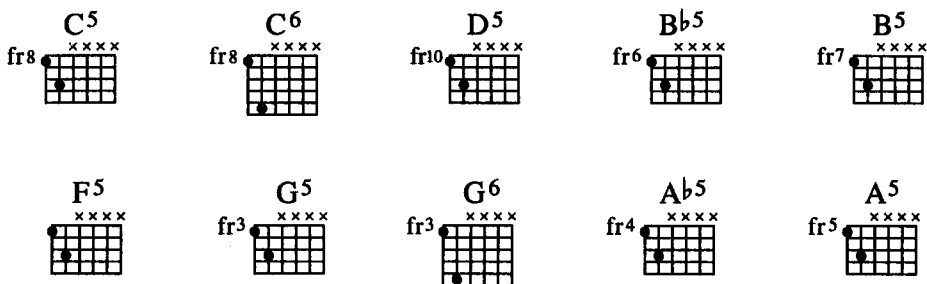
As Verse 4.

Chorus 7:

As Chorus 3.

Raw Power

Words & Music by James Osterberg & James Williamson.



This transcription has been adapted using a normal guitar tuning and is written here in the key of C for easier reading. On the original recording the guitar is tuned down a semitone and played in the key of D^b.

♩ = 180

A C⁵ C⁶ C⁵ C⁶ C⁵

Gliss

TAB: 3 4 4 | 10-8 10-8 12-8 10-8 10-8 12-8 10-8

Repeat 4 times **B** Verse:

C⁶ C⁵ D⁵ B^b5 C⁵ C⁶ C⁵ C⁶ C⁵ C⁶ C⁵ D⁵ B^b5

1. Dance to the beat of the liv - ing dead. See Block Lyrics for Verses 2-6

Gliss

TAB: 10-8 10-8 12-8 10-8 12-8 10-8 10-8 12-8 10-8 10-8 12-8 10-8 10-8 12-8 10-8 12-8 8-6 8-6

C Chorus:

C⁶ C⁵ D⁵ B^{b5}

F⁵

G⁵

G⁶

G⁵

G⁶

G⁵

Musical staff with notes and rests.

you and me. _____

Raw pow - er, hon - ey, just won't quit. _____

Musical staff with chords and glissando markings.

TAB staff with fret numbers and glissando markings.

F⁵

G⁵

G⁶

G⁵

G⁶

G⁵

F⁵

Musical staff with notes and rests.

Raw pow - er, I can feel _____ it. _____

Raw pow - er, hear it

Musical staff with chords and glissando markings.

TAB staff with fret numbers and glissando markings.

To Coda ⊕

G⁵

G⁶

G⁵

G⁶

G⁵

C⁵

C⁶

C⁵

C⁶

C⁵

C⁶

C⁵

D⁵

B^{b5}

Musical staff with notes and rests.

can't be spared, _____

Pop - in' eyes and a fash - ion feed. _____

Musical staff with chords and glissando markings.

TAB staff with fret numbers and glissando markings.

D A^b5 C^5 C^6 C^5 C^6 C^5

Don't you try, don't you try to tell me what to do. _____

C^5 B^5 B^b5 A^5 A^b5

I was tryin', I was tryin' a tell ya what to do. _____

C^5 C^6 C^5 C^6 C^5 C^6 C^5 D^5 B^b5 C^5 C^6 C^5 C^6 C^5 C^6 C^5 D^5 B^b5

— Spoken: "And you know that ain't right."

D.%. al Coda

Coda A^b5 C^5 C^6 C^5 C^6 C^5

Ev - 'ry bo - dy al - ways tryin' a tell me what to do, _____

f *Gliss*

TAB
6 4 11 8

C^6 C^5 B^5 B^b5 A^b5

Don't you try, don't you try to tell me what to do. _____

Gliss

TAB
8 7 6 5 4 1 6 5

C⁵ C⁶ C⁵ C⁶ C⁵ C⁶ C⁵ B⁵ B^{b5} A^{b5}

Ev - 'ry bo - dy al - ways

H P Gliss

TAB 3 3 1 3 1 3 1 3 5 3

C⁵ C⁶ C⁵ C⁶ C⁵ C⁶ C⁵ B⁵ B^{b5}

tryin' a tell me what to do, _____

Gliss Bend H Gliss

Gliss Full H Gliss

TAB 5 3 5 4 3 1 3 3 1 3 1 1 3 3 1 3 5 3 5 3 5

A^{b5} C⁵ C⁶ C⁵ C⁶ C⁵

Don't you try, don't you try to tell me what to do. _____

Gliss Gliss Bend Bend

Gliss Full Full

TAB 3 5 4 5 4 5 3 1 3 1 3 1 3 3 5 3

E

C⁶ C⁵ B⁵ B^{b5} A^{b5}

Raw pow - er it's got no place to go.

Bend Bend Bend Bend Bend Bend

3 Full Full Full Full 1½ 1½

TAB 6-3-5-6-5-3-5 4 4 4 4 4 4 4 4

C⁵ C⁶ C⁵ C⁶ C⁵ C⁶ C⁵ B⁵ B^{b5} A^{b5}

Raw pow - er hon - ey

Gliss Bend

Full

TAB 4 3 3 5 4 4 6 4 5 4 6 6 6 4 5 4

C⁵ C⁶ C⁵ C⁶ C⁵

you don't wan - na know.

Gliss Gliss Uni Uni

Gliss Full Full

TAB 6-8 8 8 6 8 8 11 8 11 8 11 Full 11 8 8 Full 8

C⁶ C⁵ B⁵ B^{b5} A^{b5}

Raw pow - er is a - guar - an - teed _____ O. D. _____

Bend P Bend Bend Bend Bend Pre P Bend Bend

3 3 3

1/2 P 1/2 1/2 1/2 1/2 1/2 P 1/2 1/2

TAB {10 10} {8-10-10 8 10 8} {10 10} {10 10} {10 10} 10 8 {10 10}

C⁵ C⁶ C⁵ C⁶ C⁵ C⁶ C⁵ B⁵ B^{b5} A^{b5}

Raw pow - er is a -

Bend 1/4 Bend P P

3 3

1/2 1/4 Full P Full P

TAB f10 8 10 8 8 8 8 8 10 8-10 10-8 10-10 8-10 10-10 10-8-10 10-8-10

C⁵ C⁶ C⁵ C⁶ C⁵ C⁶ C⁵ B⁵ B^{b5}

laugh - in' at you and me. _____ Spoken: "I wanna know." Can you

Bend P Bend P P P P

3 3 3 3 3

Full P Full P Full P Full P

TAB 10 10-8 10-8 10 10-8 10 10-8 10 10-8 10 10-8 10

F

A^b5

C⁵

C⁶

C⁵

C⁶ C⁵

feel it? Can you feel it?

Bend Bend Bend

1/2 1/2 1/2

TAB 10 f10 f10 8-8-8-8 11-8 11-10-8 10-10-8 10

C⁶ C⁵

B⁵

B^b5

A^b5

Can you feel it? Can you

Bend

TAB 10 10 10 x 16 16 13 15 11

C⁵

C⁶

C⁵

C⁶ C⁵

C⁶ C⁵

B⁵

B^b5

feel it? Raw

P H P 3

Full Full

TAB 16 16 15 13 15 13 15 15 13 15 13 15 13 16 16 15

G

Ab⁵

C⁵ C⁶ C⁵

C⁶ C⁵

pow er, _____ Raw pow er, _____

8^{va} (Cont.) ---

Bend Bend Bend H P Gliss

Full Full Full H P Gliss

16 16 16 14 13 16 16 13 16 13 16 15 16 15 13 15 13

C⁶ C⁵

B⁵ B^{b5}

Ab⁵

Can you feel it? _____ Can you

8^{va} (Cont.) ---

Bend Bend Bend Bend Bend Bend P P P

3 3 3

Full Full Full Full Full Full P P P

15 13 13 15 13 15 13 15 13 13 15 13 15 13 15 13 15 13 16 15 13 15 13 15 15 13

C⁵

C⁶ C⁵

C⁶ C⁵

C⁶ C⁵

B⁵ B^{b5}

feel _____

8^{va} (Cont.) ---

P Bend P Bend 3 3

H

P Full P Full H

15 13 13 15 13 15 13 15 13 15 13 15 13 15 13 15 13 15 14 15 12 15 15 15

Ab⁵ C⁵

it? _____

8va (Cont.) ----- loco

3

Bend Bend Bend Bend

Drum fill

Gliss

Gliss

rit.

Gliss

Full Full Full Full

Gliss

T
A
B

12-10-8

10-10-10-10

8
9
10
10

Verse 2:

If you're alone and you got the feel
 So am I baby let's roll on out ta' here
 Raw power is sure to come a-runnin' to you.

Verse 3:

Raw power's got a magic touch
 Raw power is much too much
 Happiness is a guaranteed
 It was made for you and me.

Chorus 1:

Verse 4:

I look in the eyes of the seventh girl
 Fall deep in love in the underworld
 Raw power is sure to come a-runnin' to you.

Verse 5:

If you're alone and you got the shakes
 So am I baby and I got what it takes
 Raw power is sure to come a-runnin' to you.

Verse 6:

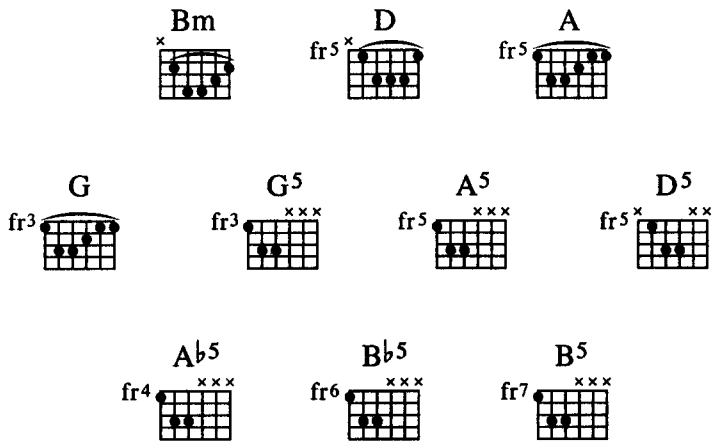
Raw power's got a healing hand,
 Raw power can destroy a man
 Raw power is so more than soul
 Got a son called rock and roll.

Chorus 2:

Raw power, honey, just won't quit
 Raw power, I can feel it
 Raw power honey, give me a spin
 Get up baby and kiss my feet.

Ain't It Fun

Words & Music by Cheetah Chrome & Peter Laughner.



♩ = 116

Bm D A G Bm

Guitars tuned down a semitone

Guitar 1

Gliss

TAB

7 7-9 10 7-9 7-9

Guitar 2

Rhythm figure 1

TAB

2 4 4 2 4 4 5 7 7 6 7 5 4 5 5 4 0 2 4 4 4 4 4

Bm D A G

With Rhythm figure 1

Guitar 1

TAB

Bm Bm D A

TAB

G Bm Bm

TAB

D A G Bm

TAB

Bm D A G

Gliss Gliss H P Bend Pre H Bend Bend P

Full Full Full Full P

TAB 7 7-9-7-9 9 7-9 7-9-7-9-9 7

Bm D A Bm G

P Bend Pre H

Full Full

TAB 9 7 9 7-9 10 10 9 7-9-7-7-7-9-7

D A Bm D A

Bend 1/4 Gliss Gliss Bend

Full 1/4 Full

TAB 9 7 7-10 7 9 7-9 10-10

Bm G D A Bm

Bend P 3 Bend P Gliss

1/2 P 1/2 P Gliss

TAB 9 7-9-9-7-9-7 9 7-9 7-9-6 7 9

A $\frac{3}{4}$

Bm

D

A

G

Bm

With Rhythm figure 1 (*sim.*)

1. Ain't it fun when you're always on the run,
See Block Lyrics for Verse 3

Guitar 1 continues with solo fills

mp

*P.M. |

*Palm Mute

D

A

Bm

Continue *sim.* arpeggios

Ain't it fun when you're friends des-pise what you be-come.

Partially muted |

G

Bm

G

Bm

Ain't it fun when you get so high, well that you, you just can't come.

A. Harm.

A. Harm.

D A Bm G D A B⁵ B⁵ B^{b5} B⁵ B^{b5}

Ain't it fun— when you know— that you gon - na die— young, it's such fun.

f

TAB

										9	9	9	9	9	9	9	9	9	9
										9	9	9	9	9	9	9	9	9	9
										7	7	7	7	7	7	7	7	7	7

B⁵ B^{b5} B⁵ B^{b5} B⁵ B^{b5} A⁵ A^{b5} **B** Chorus:

G⁵ A⁵

To Coda ◊

Good fun, such fun, such

(on %) Such

TAB

9	9	9	9	9	8	7	6	5	5	5	5	5	5	5	5	5	7	7	7	7	7	7	7
9	9	9	9	9	8	7	6	5	5	5	5	5	5	5	5	5	7	7	7	7	7	7	7
7	7	7	7	7	6	5	4	3	3	3	3	3	3	3	3	3	5	5	5	5	5	5	5

B⁵ G⁵

fun. Aah, such fun, such

TAB

9	9	9	9	9	0	0	9	0	5	5	5	5	5	5	5	5	5	5	5	5	5	5
9	9	9	9	9	0	0	9	0	5	5	5	5	5	5	5	5	5	5	5	5	5	5
7	7	7	7	7			7		3	3	3	3	3	3	3	3	3	3	3	3	3	3

A⁵ B⁵

fun, fun, Aah, yeah

TAB

7	7	7	7	7	7	7	9	9	9	0	9	0	0	9	0
5	5	5	5	5	5	5	7	7	7	0	7	0	0	7	0

G⁵ A⁵ Bm

With Rhythm figure 1

fun, just fun, such...

Gliss *mf* Gliss

TAB

5	5	5	5	5	5	5	7	7	7	7	7	7	7	9	7
3	3	3	3	3	3	3	5	5	5	5	5	5	5	9	7

C

D A G Bm Bm

With Rhythm figure 1

Bend Pre H 2. Ain't it fun when you

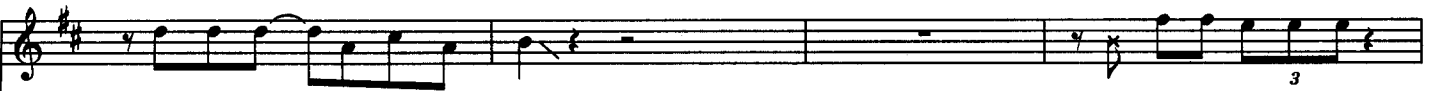
Gliss Gliss

1/2 1/2

TAB

{	9	{	9	7	9	7	9	7	9	7	9
{	9	{	9	7	9	7	9	7	9	7	9

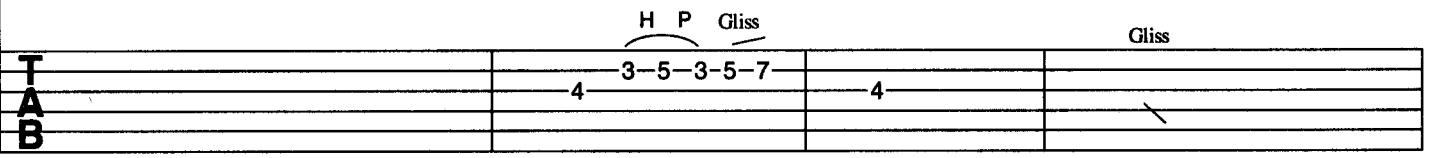
D A G Bm Bm



take good care of num - ber one. Oh ain't it fun when you



P.M. ↓



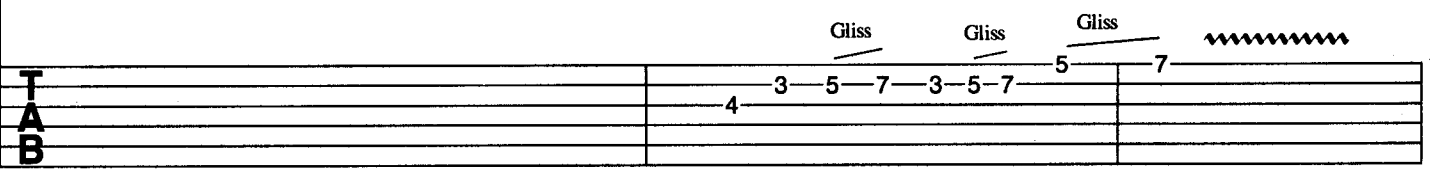
D G Bm



feel like you just got - ta get a gun.



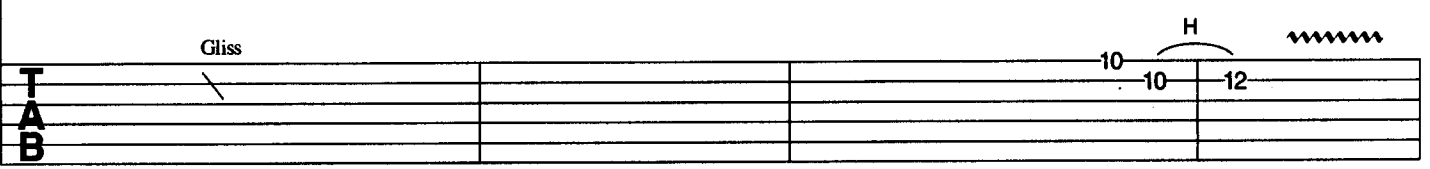
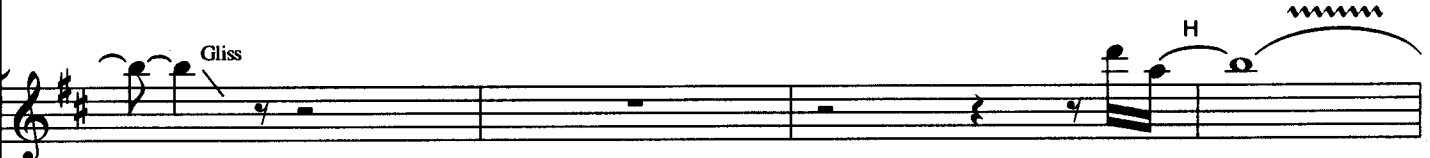
P.M. ↓



G Bm G Bm



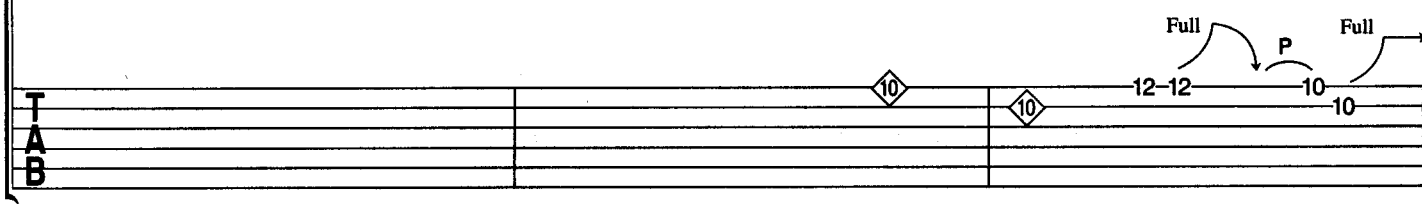
Ain't it fun when you just, just can't seem to find your tongue,



D A Bm G D A



'cause you stuck it too deep in - to some - thing that real - ly stung, it's such

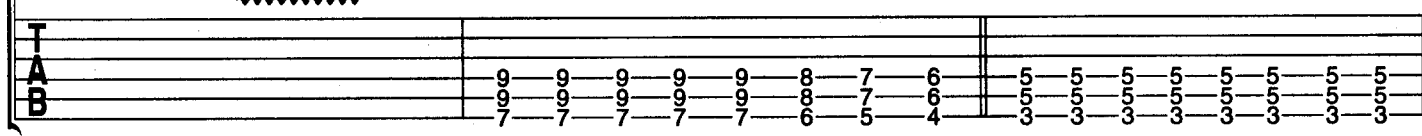


D

B⁵ B⁵ B^{b5} B⁵ B^{b5} B⁵ B^{b5} A⁵ A^{b5} G⁵



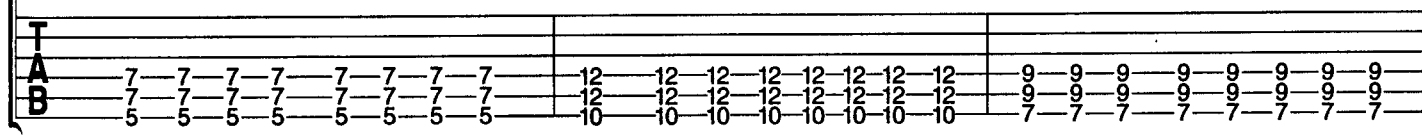
fun, ah. Well so good to me, they spit



A⁵ D⁵ B⁵



right in my face, and I did - n't e - ven feel it, it was such a dis - grace. I



G⁵

A⁵

D⁵

punched my fist right through the glass, and I did - n't e - ven feel it, it

P.M.

P.M.

P.M.

TAB

5	5	5	5	5	5	5	5	7	7	7	7	7	7	7	7	12	12	12	12	12	12	12	12
3	3	3	3	3	3	3	3	7	7	7	7	7	7	7	7	12	12	12	12	12	12	12	12
3	3	3	3	3	3	3	3	5	5	5	5	5	5	5	5	10	10	10	10	10	10	10	10

E Chorus:

G⁵

A⁵

hap - pened so fast, such fun, such fun, such

P.M.

(Open)

TAB

9	9	9	9	9	9	9	9	5	5	5	5	5	5	5	5	7	7	7	7	7	7	7	7
7	7	7	7	7	7	7	7	3	3	3	3	3	3	3	3	5	5	5	5	5	5	5	5

B⁵

1,2,3.

4.

fun. Ahh, such Ahh, such...

TAB

9	9	9	0	9	0	0	9	/								/							
7	7	7	7	7	7	7	7	/								/							

Bm With Rhythm figure 1

8va ---

Uni

3

3

3

3

3

3

3

3

3

mf

Full

14-17

14-17

14-17

14-17

14-17

14-17

14-17

14-17

14-17

14-17

TAB

G Bm

8va (Cont.) ---

Uni

3

3

P

Bend

Gliss

Gliss

Full

Full

Full

Full

Full

14-17

14-17

14-17

17

15-17-15

16-16

16

15

14-17

14-17

TAB

D A G Bm D.% al Coda

8va (Cont.) ---

loco

Bend

Bend

Bend

Bend

Full

Full

12

10

10

7

7

7-10

9-9-9

7-6

4

1/2

Full

TAB

Coda

G⁵ A⁵

fun, such fun, such

6th time no vocal

TAB

5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 7

3 3 3 3 3 3 3 5 5 5 5 5 5 5 5 5

1,2,3,4,5.

B⁵

fun. Aah, such

(6th time no vocal)

TAB

6.

B⁵

freely

TAB

Verse 3: (※)
 Ain't it fun when you tell her she's just a c**t
 Ain't fun when she splits and leaves you on a bum
 Well ain't it fun when you've broken up every band you've ever begun
 Ain't it fun when you know that you're gonna die young.

Buick Makane (Big Dumb Sex)

(Buick Makane) Words & Music by Marc Bolan.

(Big Dumb Sex) Words & Music by Christopher J. Corneli.

A ♩ = 184

N.C.(Em)

Guitar 1 *f*

T
A
B 5-7 5-7 5-7-5-7-5-5 7

Guitars tuned down a semitone

Guitar 2 *f*

T
A
B 12

T
A
B 5-7-5-7-5-5 7-5-7 5 Full 5-7 H

*Bend

*Downward bend

T
A
B 4-4 2-2

Gliss

+ waa

Gliss

(Buick Makane) © Copyright 1972 Wizard (Bahamas) Limited.

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Guitar 1 + Guitar 2 with waa-waa

5-7 5-7 5-7-5-7-5 5 7

B

1. Bu - ick, _____ Bu - ick, _____ Bu - ick Ma - kane _____ will _____ ya. _____
 See Block Lyrics for Verse 2

Rhythm figure 1

Guitar 1 only
 Guitar 2 ends

5-7 5-7 5-7-5-7-5 5 7

1.

Bu - ick Ma - kane _____ will _____ ya be _____ my girl? _____ Oh, be my

5-7-5-7-5 5 7-5 7 5 5-7-5

girl. _____

+ Guitar 2

Guitar 2 ends
Rhythm figure 1 ends

TAB 5 7 5 7 5 7 5 7 5 5 7

2.

roll? _____ Help me roll, _____ yeah!

Guitar 2 with waa-waa
Guitar 1 plays Rhythm figure 1

Bend
Full

TAB 5 7 5 5 3 2

Spoken: 'See my soul'.

Uni o + o + o

Bend

o = open waa
+ = closed waa

Full

TAB 2 2 0 2 12 14 12 12 12 12

o + o + o +

Uni

P P

5

Gliss

Full

TAB

12 14 12 14 12 14 14 16

Gliss

12

Continue sim. with waa-waa

P Gliss

3

TAB

5 7 5 7 7 9 7 9 7 8 9 7 9 7 5

P Gliss

C %

3. Si - re, _____ Si - re, _____ you're just a sex - ual god - dess, _____

See Block Lyric for Verse 4

Guitar 2 ends

TAB

5 7 5 7 5 7 5 5 7

To Coda ⊕

you're just a sex - ual god - dess be my bra - in, Oh, in the rain,

T									
A									
B	5-7	5-7	5-5	7-5	7	5	5-7	5	

ugh!

+ Guitar 2

T									
A									
B	5-7	5-7	5-7	5-7	5-5	7			

T									
A									
B	5-7	5-7	5-5	7-5	7	5	5-7	5	

D.%. al ⊕ Coda

Guitar 1

Guitar 2 with waa-waa

TAB

5 7 5 7 5 7 5 7 5 7

8 9 7 3 4 2

Gliss

sim.

Gliss

Coda ⊕

girl, oh, be my girl,

NC.(Em)

Guitar 2 H

Guitar 1 as Guitar 2 8va basso

H

TAB

5 7 5 12 14

NC.(D/E)

Ooh,

TAB

12-14	12-14-12-14-12	14	12-14
-------	----------------	----	-------

Aagh.

TAB

12-14	12-14-12-14-12	14
-------	----------------	----

(♩ = ♪)

Guitar 1

TAB

5-7	5-7	5-7-5-7-5-5
-----	-----	-------------

Guitar 2 solo

TAB

12-14-12	12-14-12	12-14-12-14-12-12
----------	----------	-------------------

Musical notation for the first system, including a treble clef staff with a key signature of one sharp (F#) and a TAB staff with fret numbers 7, 7, 5-7, and 5-7.

Musical notation for the second system, including a treble clef staff with a key signature of one sharp (F#) and a TAB staff with fret numbers 14-14, 12, 14-12, 14, 12-14, 12, 12-14, 12, and 12-14-12. Annotations include 'Bend', 'P', '3', and '1/4'.

E
Double time feel

Musical notation for the third system, including a treble clef staff with a key signature of one sharp (F#) and a TAB staff with fret numbers 5-7, 5-7, 5-5, 7, 5, 7-5, 7-7. A box labeled 'Rhythm figure 2' is present.

Musical notation for the fourth system, including a treble clef staff with a key signature of one sharp (F#) and a TAB staff with fret numbers 14, 15, 14, 12, 14, 14, 12, 15, 14. Annotations include 'Bend', 'Pre', 'P', and 'Full'.

Musical staff with treble clef and key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes, including a triplet of eighth notes.

Rhythm figure 2 ends

Tablature staff (TAB) with fret numbers: 5, 7, 5, 7, 5, 7, 5, 7, 7, 5, 7, 5, 5.

Musical staff with treble clef and key signature of one sharp (F#). It features a wavy line representing a glissando, with the word "Gliss" written above it.

Tablature staff (TAB) with a wavy line and an arrow pointing right, labeled "Gliss".

Musical staff with treble clef and key signature of one sharp (F#). It contains a whole rest followed by a quarter note.

Said

Musical staff with treble clef and key signature of one sharp (F#). It contains a sequence of eighth and quarter notes, including a triplet of eighth notes. A double bar line with a repeat sign and the number "2" is present.

Guitar 1

2

Tablature staff (TAB) with fret numbers: 7, 5, 7, 5, 7, 7, 5, 7, 5, 5. A double bar line with a repeat sign and the number "2" is present.

Musical staff with treble clef and key signature of one sharp (F#). It contains a sequence of eighth and quarter notes with slurs.

I don't want to do, I'm gon - na

Musical staff with treble clef and key signature of one sharp (F#). It features a wavy line representing a glissando, with the word "Gliss" written above it. A circled section is labeled "+ feedback".

Guitar 2 + waa-waa

Guitar 1 continues with Rhythm figure 2

Tablature staff (TAB) with fret numbers: 17, 12, 12. It includes wavy lines and the word "Gliss".

1,2,3.

funk, funk, funk, funk you, — funk you — I said —

Gliss Bend

Continue ad lib solo under vocal

Gliss Full

TAB

10 10 8 9

4.

— funk you, — funk you. — + echo

Guitar 1 +Guitar 2

P P

Gliss + echo

Gliss

TAB

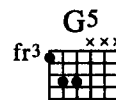
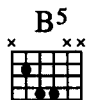
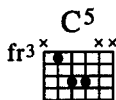
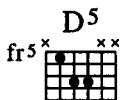
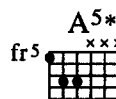
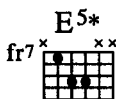
9 8 9 7 9 9 8 9 7 9 9

Verse 2:
 Rainy lady
 Queen of the rock will ya
 Queen of the rock will ya help me roll?
 Help me roll.

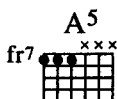
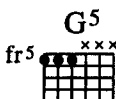
Verse 4 (♫):
 Buick, Buick
 Buick Makane will ya
 Buick Makane will ya be my girl?

Hair Of The Dog

Words & Music by Dan McCafferty, Pete Agnew, Manny Charlton & Darryl Sweet.



Guitar 4 (Rhythm figure 4) ⑥ = G^b



♩ = 134

Drums 3 E⁵

Spoken: "Give me a little bit of volume on this."

Guitars tuned down a semitone 3 Gliss

3 Gliss Rhythm figure 1

TAB: 15 0 0 3 4 2 2

1. You're a

Rhythm figure 1 ends

TAB: 5 2 5 2 0 0 3 4 2 2 5 2 5 2

A

E⁵

heart - break - in' soul shak - er, Well I been told a - bout you. I've

See Block Lyrics for Verse 2

seen y'on the mid - night show, girl, A - what they've been sayin' must be true.

A⁵

Red hot ma - ma, there'll be trou - ble, I say time's gon - na pay your dues.

E⁵

B Chorus:

E⁵*

G⁵

D. % al Coda
with repeat

A⁵*

E⁵*

D⁵

E⁵*

To Coda ⊕

Coda ⊕

E

Guitar 1 with talk box

P

TAB

5-0

TAB

0 0 3 4 2 2 5 2 5 2

2

C

E⁵

Guitar 1

Rhythm figure 3

H

Rhythm figure 3 ends

TAB

2 2 2 2 2 0 2 0 3 5

2

Guitar 2

A.Harm

H

A.Harm

TAB

2 2 2 2 2 2 0 2 0 3 5

6

2

Guitar 3
(6th tuned
to D \flat)

E⁵ G⁵ A⁵ D⁵ E⁵

Guitars 1&2 continue Rhythm figure 3

Guitar 4 with waa-waa

Bend

Full

E⁵ G⁵ A⁵ D⁵ E⁵ D⁵ C⁵ B⁵

Guitars 1&2 continue with Rhythm figure 3

P

Bend

Gliss

Full

Gliss

D

E⁵ G⁵ A⁵ D⁵ E⁵ G⁵ A⁵ D⁵

Guitars 1&2 continue with Rhythm figure 3

Bend

Bend

Full

Full

E⁵ D⁵ A⁵ D⁵ E⁵ D C B

8^{va} (Cont.) ---

Bend

Bend

Bend

Pre

Full

Full

Full

1/2

E⁵

8va (Cont.) ---

---- 1 loco

Gliss

Guitars 1&2 with Rhythm figure 1

Gliss

E Chorus:

E⁵

G⁵

A⁵

E⁵

Now you're mess - in' with a, a son of a bitch. Now you're mess - in' with a

Gliss

Gliss

Gliss

Gliss

Gliss

Gliss

F Solo:

D⁵

E⁵

E⁵

Ⓞ G

A⁵

Ⓞ G

Rhythm figure 4

fr 3

fr 3

son of a bitch.

Chorus vocals continue sim.

Gliss

Bend

Bend

P

Gliss

H

1/2

1/2

P

E⁵ D⁵ E⁵ Rhythm figure 4 ends E⁵ G
fr 3

With Rhythm figure 4

H Bend Full 1/2 Full Full Full

TAB 5 6 7 0 7 x 3 0 0 7 5 5 7 5 5 7 5

A⁵ G
fr 3 E⁵

Bend 1/4 P H P Gliss

Full 1/4 P H P Gliss

TAB 5 7 5 5 8 5 7 5 8 5 7 7 5 7 5 5 7 9 9

D⁵ E⁵ E⁵ G
fr 3

Gradually get faster

H P Gliss H P Bend Bend Bend

H P Gliss H P Full Full Full

TAB 9 7 8 7 9 13 12 14 15 12 15 12 14 14 12 12 14 12 14

A⁵ G
fr 3 E⁵

Bend Bend Bend Bend Bend

3 3 3 3 hold bend

Full Full Full Full Full

TAB 12 14 12 14 12 12 14 12 12 14 12 12 14 12 15 15 15 15 12

D⁵ E⁵ E⁵ ⑥ G fr 3
 Bend P Gliss 8va --- Gliss Gliss
 3 3

Full P Gliss Gliss Gliss
 14 14 12 14 14 12 12 10 11 12 10 12 13 14

A⁵ ⑥ G fr 3 E⁵
 8va (Cont.) --- Bend 3 Bend P Bend P
 Full 1/2 1/2 P P

12 12 15 12 15 12 14 12 14 14 12 14 14 12 14

8va (Cont.) --- D⁵ E⁵ E⁵ ⑥ G fr 3
 Bend Bend Bend
 Full Full Full

12 14 14 14 14 0 14 12 12 12 12 14 12 12 14

A⁵ ⑥ G fr 3 E⁵
 8va (Cont.) --- Bend 3 Bend P Bend P
 Full Full 1/2

14 12 14 12 14 14 12 14 12 14 14 14 14 14 14

8va (Cont.) --- D⁵ E⁵ E⁵ [Ⓞ]G fr 3

TAB 12 14 12 13 14 12 15 12 14 12 14 12

8va (Cont.) --- A⁵ [Ⓞ]G fr 3 E⁵ D⁵ E⁵

TAB 15 12 15 12 15 12 15 12 14 12 14 12 14

8va (Cont.) --- E⁵ [Ⓞ]G fr 3 A⁵ G fr 3 E⁵

TAB 14 15 15 15 14 15 15 14 15 15 14 15 15 14 15 14 15 15 14 15 15 14 15 15 14 15

8va (Cont.) --- D⁵ E⁵ E⁵ [Ⓞ]G fr 3 A⁵ [Ⓞ]G fr 3

TAB 15 15 14 15 15 14 15 17 17 17 17 15 15 15 17 17 17 15 15 15 17 17 17 15 15 15 17 17

E⁵ D⁵ E⁵ NC.

8va (Cont.) ---

Gliss Gliss Gliss Gliss

Loco slowly

Let ring

TAB

15 15 15 17 17 17 15 15 14 12 14 0 3 4 2 2 0

Gliss

Gliss

H

rit.

H

Gliss

TAB

2 4 2 0 2 (1) 2 0 9 7 0

Verse 2:

Talkin' jive and poison ivy
 You ain't gonna cling to me
 Man take a bold thinker
 I ain't so blind I can't see.

Red hot mama
 There'll be trouble I'd say
 Time's gonna pay your dues.

Attitude

Words & Music by Glenn Danzig.



Fast ♩ = 172

A Intro:

Guitar 1

Guitar 2

Tune guitars down a semitone

f Palm mute

Gliss

Gliss

TAB

(5)	3	3	3	3	3	3	3	3	3	3	3	3	3	3
	2	2	2	2	2	2	2	2	2	2	2	2	2	2
	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Yeah!

sim.

TAB

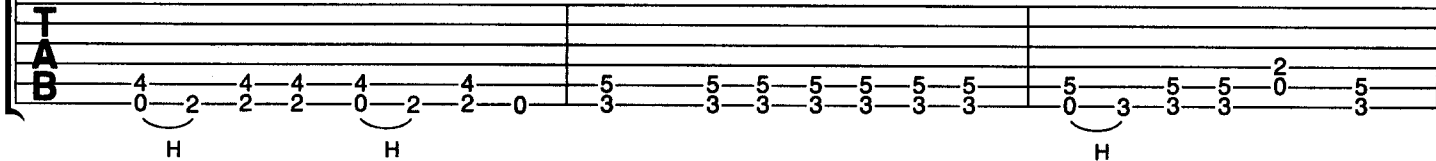
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

G⁵*

A⁵ G⁵*



bit - ter brain there's got - ta be a whore.

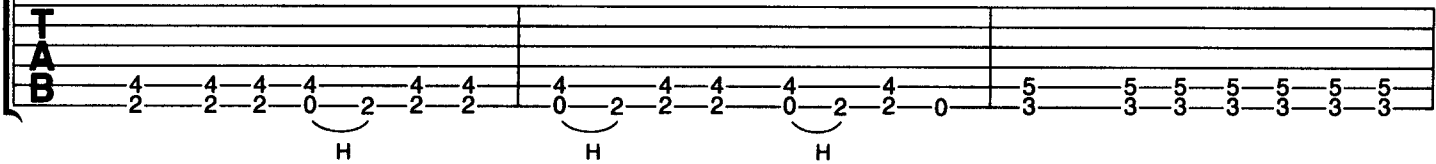


F^{#5}

G⁵*



If you don't shut your mouth, you're gon - na feel the floor.



D Verse 2:

A⁵

D⁵

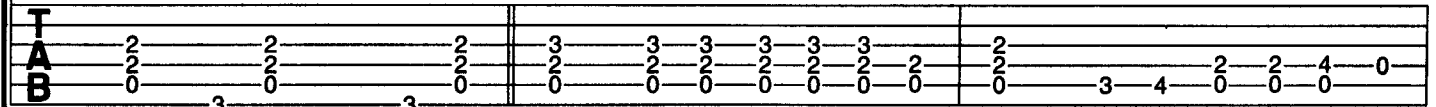
A⁵



Yeah! At - ti - tude, what you got's a fuck - in'



End rhythm figure 2



D⁵

A⁵

D⁵

at - ti - tude. At - ti - tude is

TAB

3	3	3	3	3	3	3	2	2	4	0	3	3	3	3	3	3						
2	2	2	2	2	2	2	2	2	0	0	2	2	2	2	2	2	2	2	2	2	2	
0	0	0	0	0	0	0	0	3	4	0	0	0	0	0	0	0	0	0	0	0	0	2

A⁵

D⁵

A⁵

what you got's a fuck - in' at - ti - tude. Yeah, right.

TAB

2	2	4	0	2	2	4	0	3	3	3	3	3	3	3	3	2	2	4	0				
2	2	0	0	2	2	0	0	2	2	2	2	2	2	2	2	2	2	0	0	2	2	4	0
0	3	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	4	0	0	0	0	0

E Chorus:

F^{#5}

G^{5*}

A⁵

G^{5*}

In - side that bit - ter brain, there's got - ta be a whore.

With rhythm figure 2

F^{#5}

G^{5*}

A⁵

If you don't shut your mouth, you're gon - na feel a moth - er fuck - in'.

F Guitar solo:

Guitar 2: **D⁵** **Bend** **Bend** **Bend** **G⁵** **Bend** **Bend** **Bend**

Guitar 1: Rhythm figure 1

$\frac{1}{2}$ Full Full Full Full

TAB: 12-10-10-12-10-10-10-12-10-10-10-12-10-10-10-12

D⁵ **Bend** **Bend** **G⁵** **Bend**

Full Full Full

TAB: 10-10-10-12-10-10-10-12-10-10-12-10-12-12

D⁵ **Bend** **H** **D⁵** **Bend**

Guitar 1: Rhythm figure 1

$\frac{1}{2}$ Full

TAB: 10-12-12-12-10-12-12-10-12-10-10-12-10-13-10-10-13-10-10

G Verse 3:

G⁵ **D⁵** **G⁵**

At - ti - tude, 'tsa fuck - in'

P Gliss H

Guitar 1: Rhythm figure 1

P Gliss H

TAB: 10-13-10-12-13-12-10-12-10-10-12-10-12-12-13-13-12-10-12-10-12

D⁵ G⁵ D⁵

at - ti - tude. I can't be - lieve what ya

Guitar 1: Rhythm figure 1

TAB

10	12 10	12 10	13 13	x 12	10 10	10 10	11 12	10
	12 10	12 10	12 12	x 12	10 10	12 10	11 12	10

G⁵ D⁵ G⁵

say to me, you got some at - ti - tude. Oh,

Bend Bend Downward bend

Full 1/2 Full

TAB

12	10 12	12 10	12	12 10 11	12 10	12 11	10 12 10 8	10 8	12
12	10 12	12 10	12	12 10 11	12 10	12 11	10 12 10 8	10 8	12

H Outro:

D⁵ G⁵ D⁵

at - ti - tude, 'tsa fuck - in' at - ti - tude.

Guitar 2

Guitar 1: Rhythm figure 1

TAB

3	x 3	3 3 3	3	3 3 3	3 3 3	2 2 x 3	3 3 3
0	x 0	2 2 2	0	0 0 0	0 0 0	0 0 x 0	2 2 2
	x 0	0 0 0	0	0 0 0	0 0 0	0 0 x 0	0 0 0
			3	0 3	3 3 3		

G⁵

D⁵

G⁵

And I don't be - lieve... what ya say to me, 'tsa fuck - in'

TAB: 3 0 3 3 3 3 | 3 0 3 3 3 3 | 3 0 3 3 3 3

D⁵

G⁵

D⁵

at - ti - tude. Yeah,

Guitar 1:

TAB: 0 0 2 3 4 5 5 3 | 5 0 5 5 0 | 2 0 2 0 2 0 2 0

yeah, yeah!

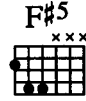
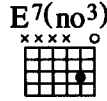
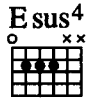
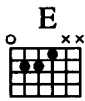
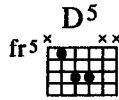
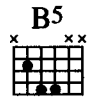
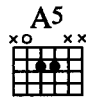
cresc.

Gliss

TAB: 4 4 4 4 4 4 4 4 | 7 7 7 7 7 7 7 7 | 5 5

Black Leather

Words & Music by Steve Jones.



Moderately

A

(F#5)

A⁵ F#5

A⁵

Gliss

Guitar 1

Tune guitars down a semitone

Rhythm figure 1

Rhythm figure 1 ends

Gliss

TAB

x-x
x-x-(14)-0

2-2-0-0-2-2-0-4-2

4-0-0-2-2

2-2-0

(F#5)

A⁵ F#5

A⁵

(F#5)

A⁵ F#5

A⁵

With Rhythm figure 1 (7 times)

Ooh...

Guitar 2

TAB

x-x
x-x-0

4
4
2

(F#5) A5 F#5 A5 (F#5) A5 F#5 A5

Ooh.

8va ---

A. Harm.

A. Harm.

TAB: x-x-2-2 4 21

(F#5) A5 F#5 A5 (F#5) A5 F#5 A5

Ooh.

8va (Cont.) ---

loco

Gliss

Gliss

TAB: 19 21 19 21 (12)

B

(F#5) A5 F#5 A5 (F#5) A5 F#5 A5

With Rhythm figure 1 (4 times)

1. Well she's all geared up, walk - in'

Gliss

Gliss

TAB: x x

(F#5) A5 F#5 A5 (F#5) A5 F#5 A5

down the street. And I can feel the slime drip - pin'

Bend

Full

P

Gliss

TAB

5 4

5-2

2 2 4

(F#5) A5 F#5 A5 A5 B5 ⒸA

down her sleeve. Well, you can't re - fuse, and you just can't choose what she's

Bend

Full

Gliss

fr 17

TAB

12

10

(17)

(F#5) A5 F#5 A5 A5 B5 ⒸA

gon - na do. Well you can't re - fuse, and you just can't choose what she's

With Rhythm figure 1

Guitar 1 ◊

H P

P P

Bend

H

Full

TAB

4-2-4-2

x x

x-x

x-x

2

5-4-2

4

2-4

(F#5)

A⁵ F#5

A⁵

(F#5)

A⁵ F#5

A⁵

With Rhythm figure 1 (2 times)

gon - na do. _____

Let ring _____

The first system of music features a vocal line with the lyrics "gon - na do." followed by a long note. Below it is a guitar staff with a tremolo effect and a guitar tablature. The tablature shows fret numbers 2, 2, 2, 4, and a series of 'x' marks representing natural harmonics.

(F#5)

A⁵ F#5

A⁵

(F#5)

A⁵ F#5

A⁵

With Rhythm figure 1 (4 times)

Ooh. _____

Gliss Gliss Gliss Gliss Gliss

The second system of music features a vocal line with the word "Ooh." followed by a long note. Below it is a guitar staff with glissando effects and a guitar tablature. The tablature shows fret numbers 4, 5, 5, 4, 5, 5, 4, 5, 5, 4, 2, 2.

(F#5)

A⁵ F#5

A⁵

(F#5)

A⁵ F#5

A⁵

Ooh. _____

2. Well, it's

The third system of music features a vocal line with the word "Ooh." followed by a long note. Below it is a guitar staff with a tremolo effect and a guitar tablature. The tablature shows fret numbers 4, 2, and a series of 'x' marks representing natural harmonics.

With Rhythm figure 1 (4 times)

late at night, _____

and I'm all a - lone. _____

And I can

Gliss

Bend

Bend

Bend

Bend

Full

Full

Full

Full

TAB

4

17

16

17

16

17

16

17

16

16

14

hear her boots _____

as she's near her home. _____

Well, you

Bend

Gliss

Bend

Pre

Pre

Pre

Full

Gliss

Full

Full

Full 1/2

TAB

17

5

4

4

4

4

4

4

4

2

Guitar 1

With Rhythm figure 1

fr 17

can't re - fuse _____ and you

just can't choose _____ what she's

gon - na do. _____

Well, you

Bend

Gliss

Gliss

Gliss

Gliss

Gliss

TAB

2

4

4

2

7

7

2

10

A⁵

B⁵

Ⓒ A

(F#5)

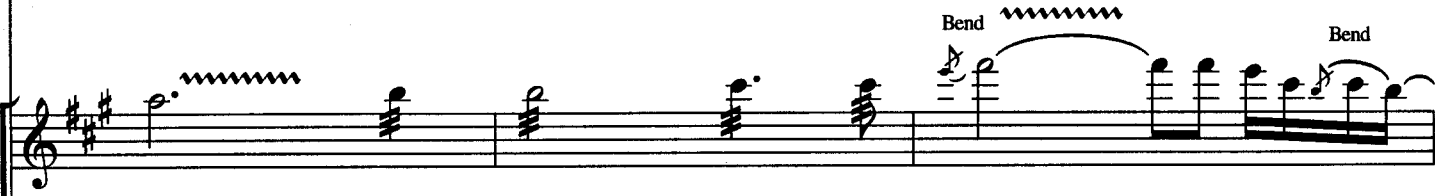
A⁵

F#5

With Rhythm figure 1

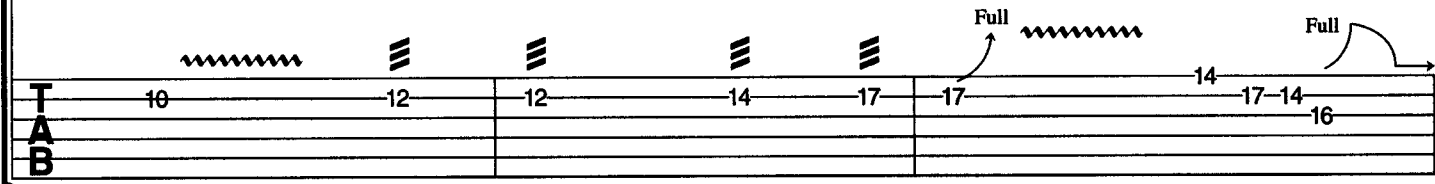


can't re - fuse and you just can't choose what she's gon - na do.



Bend

Bend



10

12

12

14

17

Full

Full

14

17-14

16

A⁵ **D** D⁵



Ⓒ E

P.Mute



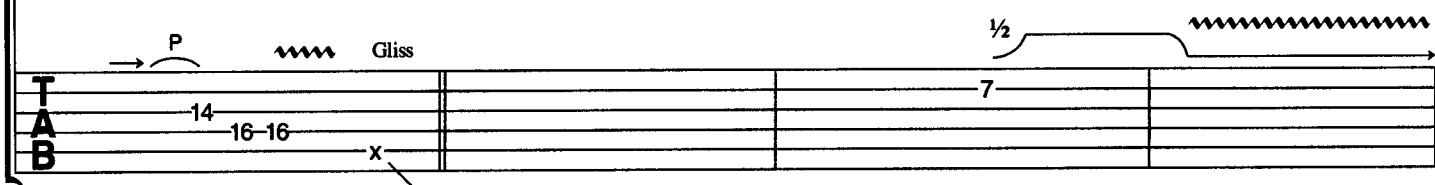
Scratch, scratch, she's claw - ing at the door. Whoa, no, I



P

Gliss

Bend



14

16-16

Gliss

1/2

7

Esus⁴ **E** **E**
open

D⁵

D

E



can't take it an - y - more. Crack, crack, I'm feel - ing so sore, I ne - ver should have asked for



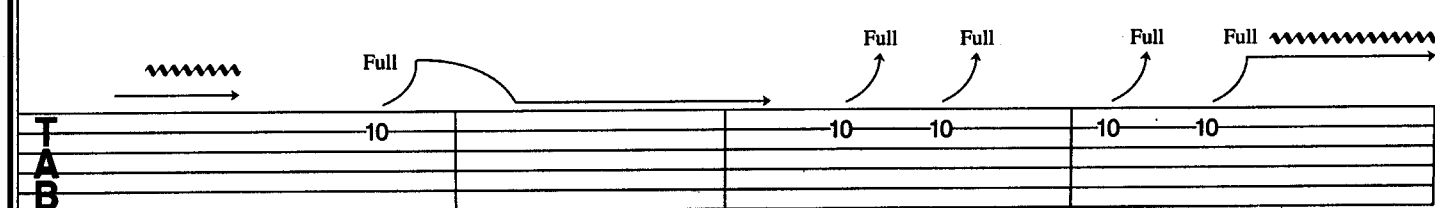
Bend

Bend

Bend

Bend

Bend



Full

Full

Full

Full

Full

10

10

10

10

10

© D
fr 22

(F#5)

A⁵ F#5

A⁵

With Rhythm figure 1 (4 times)

black leath - er. Black

Bend Bend Bend Bend

Full 1/2 1/2 1/2 Full

TAB 12 10 10 11

(F#5) A⁵ F#5 A⁵ (F#5) A⁵ F#5

leath - er. Ooh, black leath - er.

Bend P

Full Full Full P Palm mute

TAB 9 9 7 9 7 9 9 7 4 4 2 2 4 4 2 4

A⁵ (F#5) A⁵ F#5 A⁵

ow, black leath - er. 3. And you can

Bend Bend

Palm mute Full Full

TAB 4 4 2 2 4 4 2 4 2 4 4 2 5 4 2 4 4 2

E (F#5) A⁵ F#5 A⁵ (F#5) A⁵ F#5 A⁵
 With Rhythm figure 1 (4 times)

try to hide, _____ but you won't get far. _____ You can

Palm mute _____ Palm mute _____

TAB

4	4	2	4	4	2	4	4	2	4	4	2	4	4	2	4
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4

(F#5) A⁵ F#5 A⁵ (F#5) A⁵ F#5 A⁵

let her in, _____ and you'll start a - gain. _____ Well, you

Palm mute _____ Palm mute _____

TAB

4	2	4	2	4	4	2	4	4	2	4	4	2	4	2	4	4	2
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4

A⁵ B⁵ ⁶A (F#5) A⁵ F#5 A⁵

Guitar 1 With Rhythm figure 1 fr 17

can't re - fuse, _____ and you just can't choose _____ what she's gon - na do. _____ Well, you

Gliss Gliss H P. Mute _____

TAB

8	6	5	6-4	10-11	9	11-x-9-7	9-9-7

A⁵ B⁵ ©A (F#5) A⁵ F#5 A⁵

Guitar 1

With Rhythm figure 1

fr 17

can't re - fuse, and you just can't choose what she's gon - na do.

Gliss Gliss *Bend *Bend

Full 1½

TAB

2 4-2 4 16-2 2 2 2

*Downward bend

F D⁵ E E⁷no³ E ©E

fr 12

Scratch, scratch, she's claw - ing at the door. Whoa, no, I can't take it an - y - more.

Gliss

TAB

5 5 5 5 5 7-9-7

D E

Palm mute

Crack, crack, I'm feel - ing so sore, I ne - ver should have asked for

Palm mute

TAB

5 5 6 6 6 6 6 6 6 6 7 7 7 7 7 7 7 7

A⁵

(F#5)

A⁵ F#5

A⁵

Ooh, _____

Gliss 3

Bend

Gliss

Full

Gliss

TAB

14 14 (14) 14 17 17 16 14 x 4 4 2

(F#5)

A⁵ F#5

A⁵

H

(F#5)

A⁵ F#5

1&3. Ooh, _____
2&4. leath - er, _____

Gliss

1/4

Gliss

1/4

TAB

4 4 2 4 4 4 2 4 2 4 4 4 4 2 4 4

A⁵

(F#5)

A⁵ F#5

A⁵

Repeat 4 times

Black leath - er, _____

(2&4.) Black

Gliss

1/4

Gliss

1/4

TAB

2 4 4 4 2 4 2 4 4 4 2 4 4

(F#5)

A⁵ F#5

A⁵

(F#5)

A⁵ F#5

Ad lib vocal to end

Gliss

T
A
B

A⁵

F#5

Guitar 1

Freely

Bend

Gliss

Gliss

Gliss

H

Gliss

Guitar 2

1/2
Full

Gliss

Gliss

Gliss

H

Gliss

T
A
B

Feedback

Gliss Gliss

Gliss

Gliss

Gliss

Gliss

Whammy bar

Gliss Gliss

Gliss

Gliss

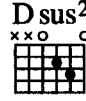
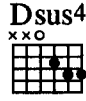
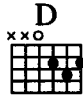
Gliss

Gliss

T
A
B

You Can't Put Your Arms Around A Memory

Words & Music by Johnny Thunders.



♩ = 124

D Dsus⁴ D Dsus² D/A Dsus⁴

Guitars tuned down a semitone

Guitar 1, acoustic

D Dsus² **A** D G B⁵

Guitar 1, acoustic

1. It does - n't pay — to try, — All the smart boys know —

D Dsus⁴ D G B⁵
 — why. It does - n't mean I did - n't try. — I just nev - er know —

TAB

D Dsus⁴ **B** D Rhythm figure 1 G B⁵
 — why. 2. It is - n't 'cause I'm all a - lone, — Oh, ba - by, you're not —

Guitar 2, electric

Bend

Full

12

TAB

D Dsus⁴ D G B⁵
 — home. — And when I'm home, — Big deal, — I'm still —

Gliss

Bend

Gliss

12 Full

12

TAB

D Dsus⁴ Dsus² D Dsus⁴ D Dsus²

Rhythm figure 1 ends

a - lone.

Bend 8va loco Gliss Bend

Full 12 Gliss 9 10 11 9 10 9 Full

TAB

C D G B⁵ D

With Rhythm figure 1

3. It's so rest - less, I am, Beat my head a - gainst a pole.

TAB

D G B⁵ D

Try to knock some sense, down 'side my bones.

Bend Full Gliss

Full 7 Gliss 9 10 11 10 11

TAB

D G B⁵ D

With Rhythm figure 1 (bars 1-4)

And e - ven though it don't show, Those guys are so old. Can't put your

This system contains the first four bars of the piece. It features a vocal line with lyrics, a guitar 1 part with a treble clef and a key signature of one sharp (F#), and a guitar 3 part with a treble clef and a key signature of one sharp. The guitar 3 part includes a tablature section with the letters 'T', 'A', and 'B' on the left side.

D Acoustic

A D A G A D A

This section shows the rhythmic pattern for guitar 1, acoustic. It consists of a single staff with a treble clef and a key signature of one sharp. The notes are: A4 (quarter), D4 (quarter), A4 (quarter), G4 (quarter), A4 (quarter), D4 (quarter), A4 (quarter).

Rhythm figure 2

arms a - round a mem - o - ry, Can't put your arms a - round a mem - o - ry,

This system contains the musical notation for guitar 3, electric. It includes a vocal line with lyrics, a guitar 3 part with a treble clef and a key signature of one sharp, and a corresponding guitar 3 tablature section. The tablature shows fret numbers for each string: 2, 2, 0, 3, 3, 2, 2, 2, 0, 3, 2, 3, 4, 2, 2, 0, 3, 3, 2, 2, 0.

Rhythm figure 2a

G A D A

Can't put your arms a - round a mem - o - ry. Don't

This system contains the musical notation for the second system. It features a vocal line with lyrics, a guitar 1 part with a treble clef and a key signature of one sharp, and a guitar 3 part with a treble clef and a key signature of one sharp. The guitar 3 part includes a tablature section with the letters 'T', 'A', and 'B' on the left side.

D Dsus⁴ D G B⁵

name. Could you live with me? _____ Go on ___ and ___ say..

gtr

Bend

$\frac{1}{2}$

TAB

	10	10	10	10
		11		

D Dsus⁴ Dsus² D G B⁵

And e - ven though it don't show, _____ Those guys ___ are

loco

Gliss

gtr

Bend

Gliss

$\frac{1}{2}$

Full

Gliss

TAB

	9	9	10	12	
	10	10	11	12	

D Dsus⁴ D G D.%. al \oplus Coda

so old. Can't put your

gtr

Bend

P

Bend

Full

P

Full

$\frac{1}{2}$

$\frac{1}{2}$

Full

TAB

	12	10	12	12	

Coda ⊕

D Dsus⁴ D A D
With Rhythm figures 2&2a

try. *Spoken:* Johnny you're me...

8va
Bend
Let ring
Full
Solo:
8va ---

TAB
10 10 12
11 10 10

A G A D A G

Yeah, you're memory I wanna put my arms

8va (Cont.) ---

H Bend Bend
3
Full Full

TAB
10-12 10-12 10
12 12 x-x-x

A D A G

your memory... I can't try

8va (Cont.) ---

Bend Bend Bend Bend
3
Full Full Full Full

TAB
12 12 12 12
12 12 12 12

A D Dsus⁴

I can't try. Don't try.

8va (Cont.) --- ; loco

T
A
B

D Dsus² D Dsus⁴ D G D Dsus⁴

Spoken: Come on... Ad lib vocal

8va --- Bend

T
A
B

D Dsus² D Dsus⁴ D Dsus²

8va (Cont.) ---

Bend P Bend Bend Bend Bend Bend Bend

Full Full Full Full Full Full

T
A
B

D Dsus⁴ D Dsus² D Dsus⁴

8va (Cont.) ---

Musical notation for the first system, including a treble clef staff with notes and a guitar TAB staff with fret numbers and annotations like "Bend", "Full", and "3".

D Dsus² D Dsus⁴ D Dsus² D Dsus⁴

8va (Cont.) ---

Musical notation for the second system, including a treble clef staff with notes and a guitar TAB staff with fret numbers and annotations like "H", "P", and "Full".

D Dsus² D Dsus⁴ D Dsus² D Dsus⁴

8va (Cont.) ---

Musical notation for the third system, including a treble clef staff with notes and a guitar TAB staff with fret numbers and annotations like "Bend", "1/2", and "Full".

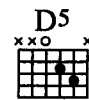
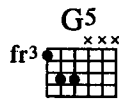
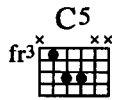
D Dsus² D Dsus⁴ D Dsus²

8va (Cont.) ---

Musical notation for the fourth system, including a treble clef staff with notes and a guitar TAB staff with fret numbers and annotations like "Bend", "Full", and "17".

I Don't Care About You

Words & Music by Lee Ving.



Guitars tuned down a semitone

$\text{♩} = 184$

C⁵

G⁵

Sheet music for the first system, including a treble clef staff with a key signature of two sharps and a 4/4 time signature. The music features a series of chords and glissandos. Annotations include '+ Feedback', 'Gliss', and 'ff'. A bracket indicates 'Guitar 1 only 1st time' and 'Guitars 1&2 2nd time'. Below the staff is a guitar tablature with fret numbers and slash marks for glissandos.

D⁵

Yeah!

Sheet music for the second system, featuring a treble clef staff with a key signature of two sharps and a 4/4 time signature. The music consists of a series of chords. Below the staff is a guitar tablature with fret numbers (7 and 5) and slash marks for glissandos.

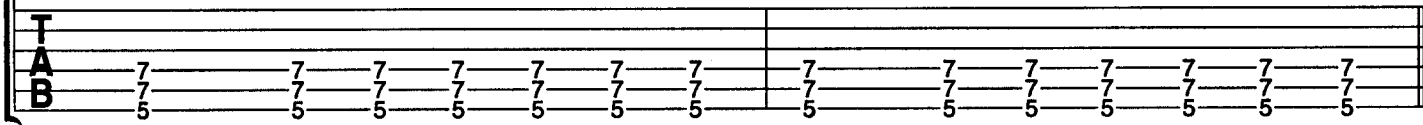
A⁵



up from the power _____ at home. _____



Palm mute _____ Open out



B Chorus:

C
v
v

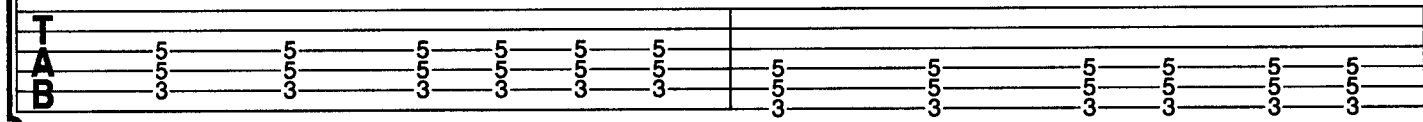
G
v
v



I don't care _____ a - bout _____



Guitar 1



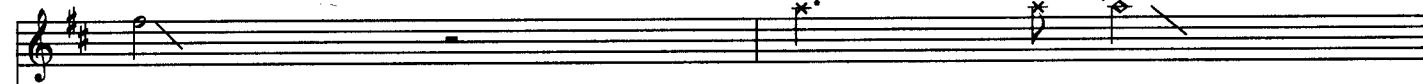
D⁵

v
v

v
v

v
v

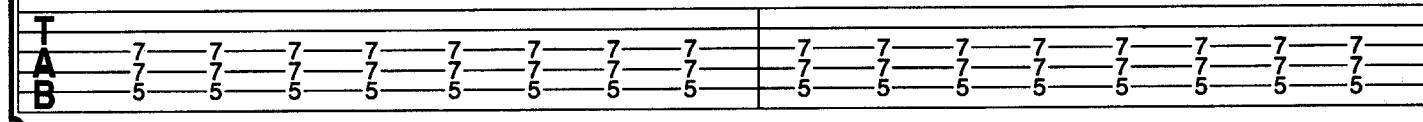
v
v



you

Fuck

you!



C

G

I don't care a - bout

This system contains the first line of music. The vocal line starts with a whole rest followed by the lyrics "I don't care a - bout". The guitar accompaniment consists of a steady eighth-note pattern. The tablature below shows the fretting for the guitar accompaniment.

1,2,3.

D⁵

you Fuck you!

This system contains the second line of music. The vocal line has the lyrics "you Fuck you!". Above the vocal line, there are rhythmic diagrams for the guitar accompaniment, with a "1,2,3." label. The guitar accompaniment continues with eighth notes. The tablature shows the fretting for this section.

4.

C

Fuck you!

This system contains the third line of music. The vocal line has the lyrics "Fuck you!". Above the vocal line, there are rhythmic diagrams for the guitar accompaniment. The guitar accompaniment continues with eighth notes. The tablature shows the fretting for this section, including a change to a C chord.

G D⁵

I don't _____ care _____ a - bout _____ you _____

TAB: 5 5 5 5 5 5 | 3 3 3 7 7 7 7 5

B: 3 3 3 3 3 3 | 5 5 5 9 9 9 9 7

. . . C⁵ G⁵

Fuck you! _____ I don't care _____ a - bout _____

Gliss

TAB: 5 5 5 10 10 10 | 5 | 3 5 5 5

B: 7 7 7 12 12 12 | 3 | 3 3 3 3

D⁵ NC.

you. Chromatic

TAB: 5 5 5 | 2 3 4 5 6 7

B: 3 3 3 | 4 5 6 7 8 9

guitar ---

T
A
B

guitar (Cont.) ---

freely

loco

Gliss

T
A
B

Verse 2:

I've seen Hollywood Boulevard
Welfare hotel
I spent the night in jail
In the Wilcox Hotel.

Verse 3:

I've seen an old man have a heart attack in Manhattan
Well he died while we just stood there lookin' at him
Ain't he cute?

Verse 4:

I seen mad rollin' drunks
I seen bodies in the street
I saw a man who was sleepin' in his own puke
And a man with no legs crawlin' down
Fifth Street tryin' just to get somethin' to eat.

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